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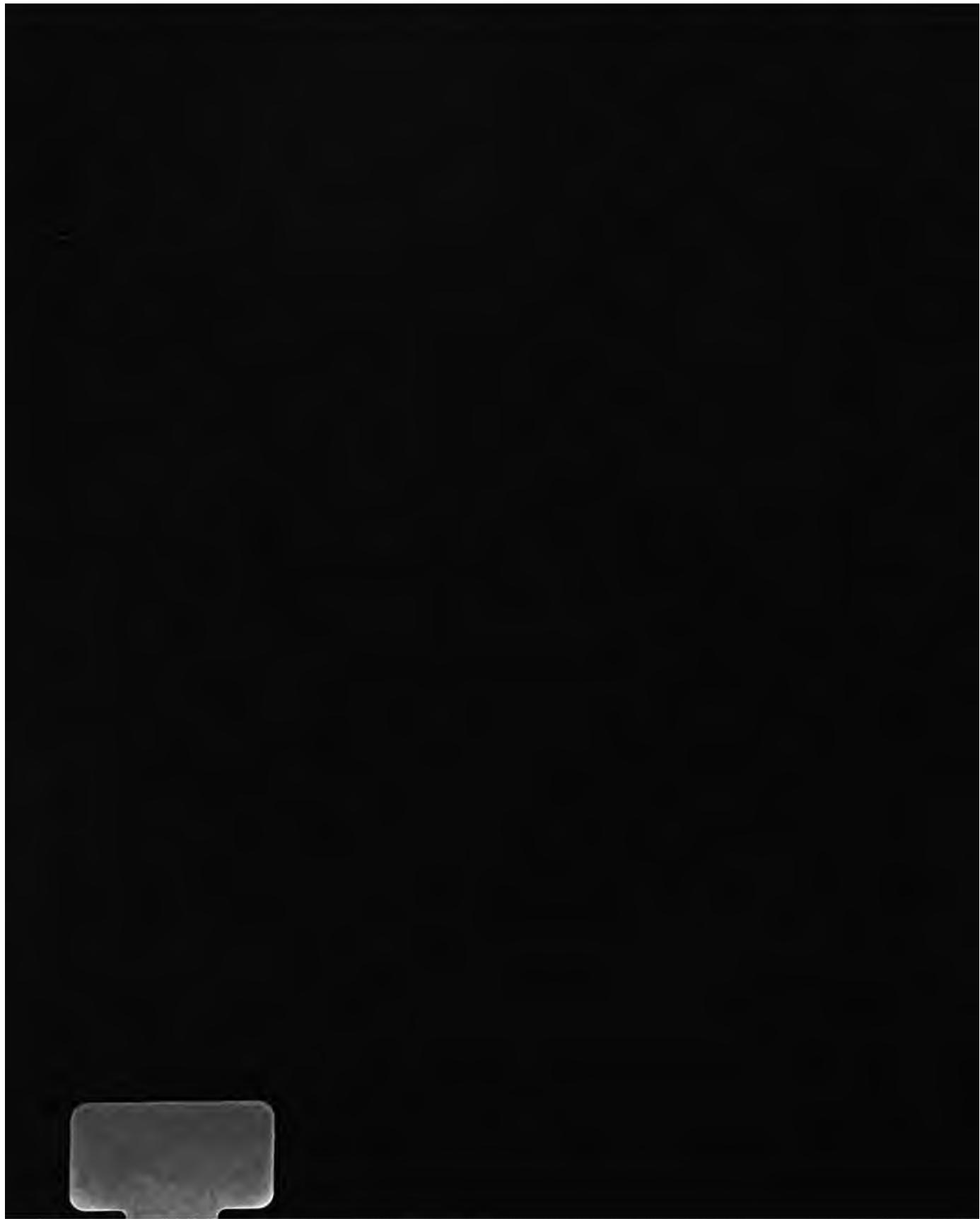
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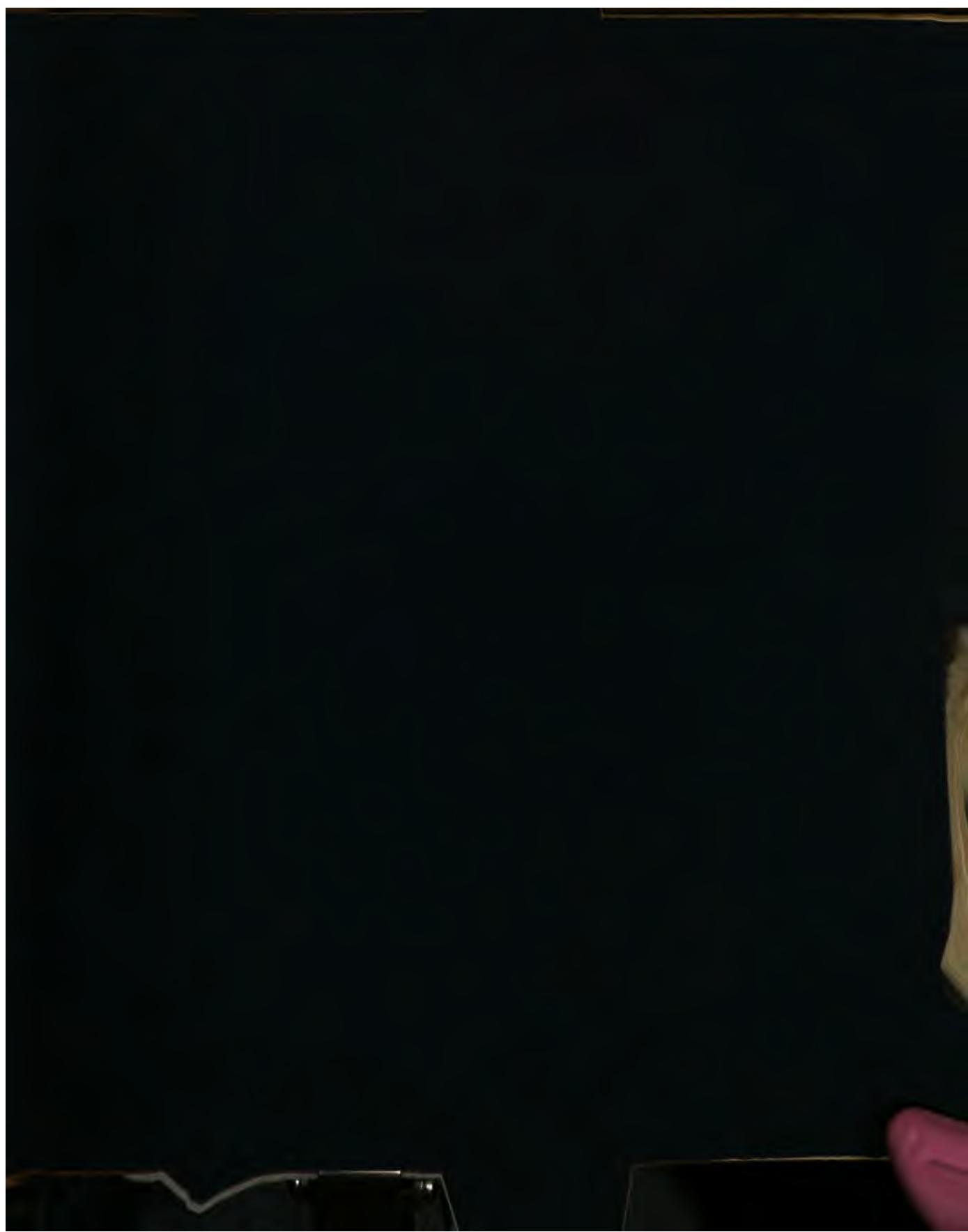
SIMPLE LESSONS
IN
WATER-COLOR

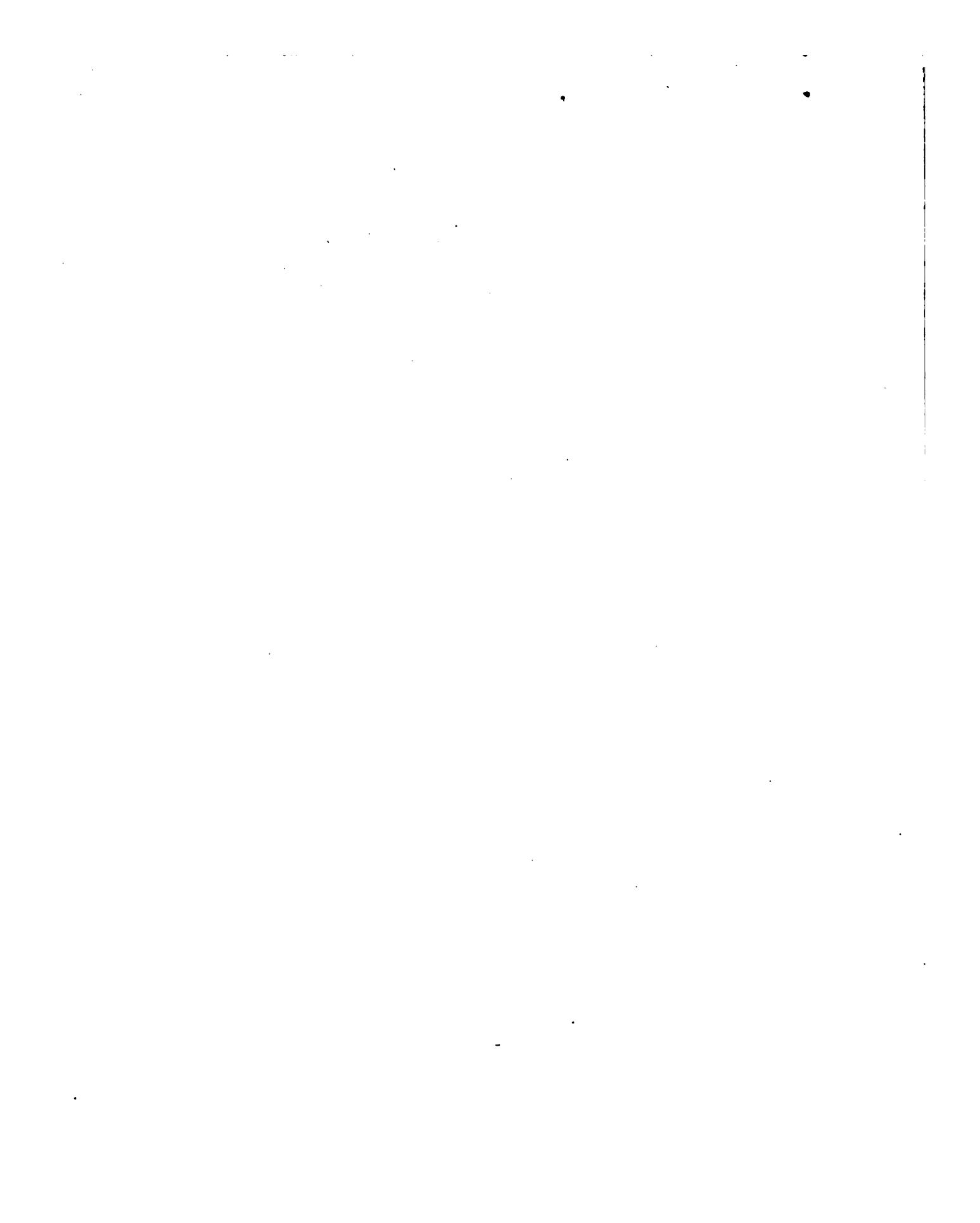


• MARINE •



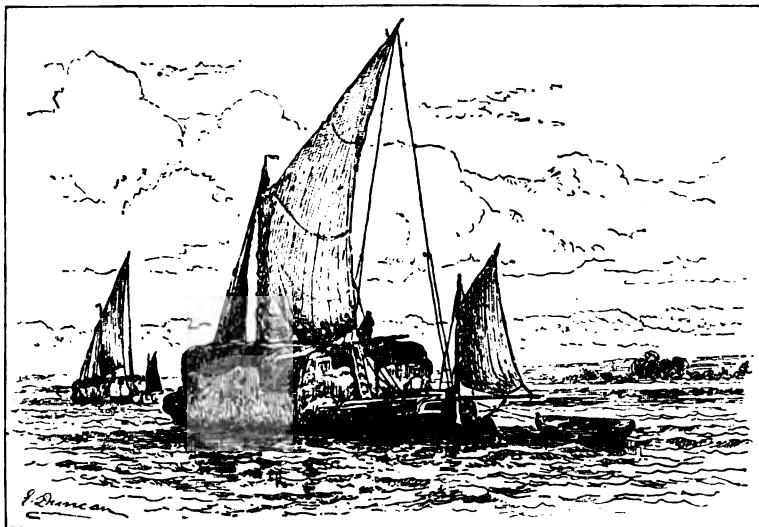






VERE FOSTER'S SIMPLE LESSONS IN WATER COLOR.

MARINE.



TWELVE FACSIMILES OF ORIGINAL WATER-COLOR SKETCHES,

BY EDWARD DUNCAN,

MEMBER OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLORS.

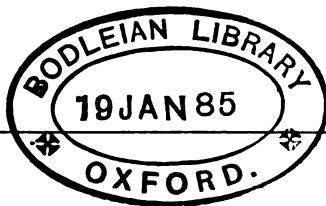
WITH NUMEROUS ILLUSTRATIONS IN PENCIL, AND PRACTICAL LESSONS

BY AN EXPERIENCED MASTER.

BLACKIE & SON:
LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

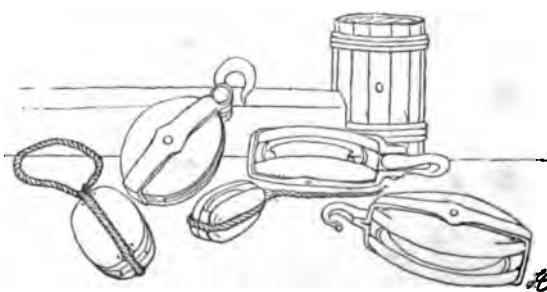
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INTRODUCTION.

THE following twelve lessons in Marine Painting are the natural sequent to the series of examples of Marine subjects in black-lead pencil in *Vere Foster's Series of Drawing-Books*, published some dozen years ago. These books—we mean the series generally in its completeness of Landscape, Flowers, Marine, Ornament, Figure, &c.—have had an enormous circulation, several millions having been disposed of. They now form part of the rudimentary course for the Drawing Classes under the Department of Science and Art. For this more advanced series of Marine Painting the Publishers consider themselves fortunate in having secured the services of so eminent a painter as Mr. Edward Duncan.

It has been taken for granted that the pupil before commencing the present course has had considerable experience in pencil drawing. And not only so, but that he has also had some practice in the use of the brush, and has gone through the lessons on Sepia and simple colored Landscape which form part of this series. In both of these works a number of coast scenes with little bits of shipping are rendered with the brush, with the fewest and simplest colors. These exercises have prepared the way for the present studies, which are, of course, rather more difficult, the range of the colors being more extensive and the subjects more elaborate. Mr. Duncan's method of working is very simple; he always first made a most careful outline, and as this method is the best for training a young artist, we have been careful to carry it out in the following instructions.

The sketches are, in fact, perfect little pictures so far as they go, although they are produced in the simplest possible manner. Everything is made to depend on the correctness of the first outline drawing; and therefore a pupil who has learned pencilling thoroughly and some use of the brush, with a little knowledge of the mixing of colors, should be quite able, with ordinary care, to copy them successfully. An attempt has been made to interest the young pupil in his work by giving a short

INTRODUCTION.

account of the *locale* and subject of each picture, and the reasons for the particular treatment that it has received at the hands of Mr. Duncan.

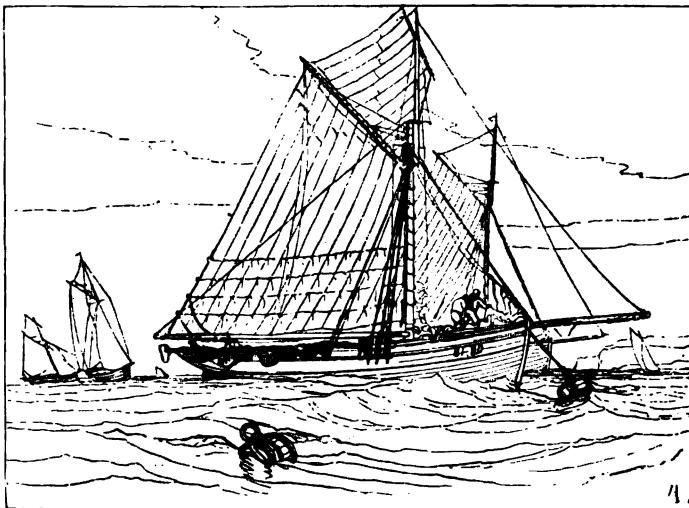
We have endeavoured to make the instructions as short and clear as possible, imitating the conversational style of a master who teaches while sitting beside his pupil. All the instruction considered necessary has been given with each drawing; this may seem to make the information rather redundant, but we consider it better to run that risk, than to be continually referring back to something said before. We advise the pupil to read over carefully all that we have said about the picture before he begins to work on it. Should he not be successful in his first attempts, let him by no means be despondent. Let him try again; there is no royal road to success for the young artist, and the greatest painters did not succeed without much laborious study and perseverance.

We would recommend those desirous of learning to paint marine subjects to try to make themselves conversant with nautical matters, to the extent at least of knowing the main parts of a vessel, and the names of the various masts, spars, sails, &c., which constitute what is termed the "rig" of the ship. This knowledge is now more easily gained than it formerly was—Vere Foster's Marine Drawing-Books can be had for a few pence, and we recommend their use for this purpose. We have borrowed from their pages some simple examples in the drawing of waves; these and the vignettes generally throughout the following pages have been inserted in the hope that our pupils may be induced to copy them, so that they may be better able to draw similar subjects in the colored pictures.

The pigments noted below are those used in the following lessons. We may add that moist colors are rather more convenient than cake colors, and although more costly are recommended when they can be obtained.

COBALT.	LIGHT RED.	BURNT SIENNA.	PINK MADDER.
INDIGO.	YELLOW OCHRE.	BROWN MADDER.	RAW SIENNA.
LAMP BLACK.	GAMBOGE.	SEPIA.	INDIAN YELLOW.
CRIMSON LAKE.	CHINESE WHITE (moist).	VANDYKE BROWN.	NAPLES YELLOW.

* * Those in the fourth column may possibly be dispensed with.



BRIXHAM TRAWLER—Drawn by WHITAKER.

FISHERMEN ON THE LOOK-OUT.

WAVES SURGING THROUGH THE WOODEN PILES OF AN OLD PIER.

ALTHOUGH there is not much "subject" in this example, yet a good artist can make a pretty picture out of very little. The old wooden pier with a little jetty projecting from it has a fine warm brown tint, while the rich green sea-weed which clings to the partially decayed timbers causes them to harmonize with the varied colors of the sea. The surging of the waves is beautifully expressed, and we almost seem to hear the "swish" as each advancing mass breaks against the piles and dashes through them.

A most careful drawing must be made of the piles, in which every detail should be noted with the greatest diligence. The rounded form of the end of the pier where the fishermen stand must be carefully imitated, in order that the full shape of the structure may appear. The figures must be carefully put in; there is great expression in the touches of their shadows. The steps want nice drawing, and the capstan on the point of the pier. The clouds will be faintly outlined and all their shadows detailed; the distance,

and the fishing fleet in the offing (which excites the attention of the fishermen on the look-out) must be delicately drawn, care being taken to delineate the little masses of light which denote the distant surf; then the promontory, which is nearly hidden by the foam of the largest wave, must be so sketched as to seem to extend behind it.

The expression of driving from left to right, must be given to all the lines of the moving water. One of the examples in wave drawing has been expressly inserted to aid the pupil in drawing broken water of this kind (see p. 9). This may be rather difficult to do without adding a little shading, which is scarcely admissible in the sketch for a water-color drawing. We would therefore recommend the pupil to make a small separate drawing of the light and shade of these waves, that he may thoroughly know how to draw their outline properly. It was the invariable habit of Mr. Duncan to make a monochrome study of every picture that he painted, before he attempted the finished colored work. He actually did so in the case of this very picture, a Sepia drawing being carefully made of it in the first instance. What Mr. Duncan did not consider "waste of time" may well be recommended to our pupils; and the same method should be adopted with each of the twelve studies of this series. In fact, the broken water in this picture is so difficult either to draw or paint, that the pupil need not expect to copy it without having recourse to the method we advise.

When the pencilling of the sketch has been finished, let it be softened off with bread crumbs as usual, and then the entire surface of the paper can be given the faint preliminary wash of Yellow Ochre. The sky may be put in with Cobalt; and a warm tint of Yellow Ochre and Light Red, with a little Cobalt and Black, may be brought over the clouds, distant water, promontory, all the warm parts of the sea in the foreground, and over the timbers of the jetty. The sky may be finished with three tints of grey—the first, Cobalt and Light Red; the second, a little Black added; the third, Indigo and Lake. The distant water reflects the shadow of the cloud above it, and on this the cold green tint will be supplied by a little Burnt



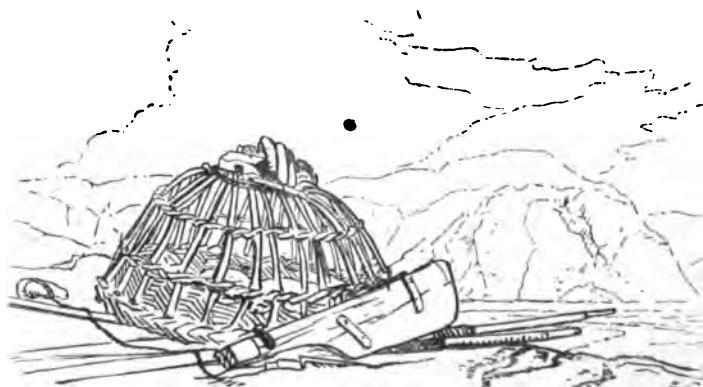
OLD PIER—FISHERMEN ON THE LOOK-OUT.—Drawn by E. DUNCAN.

Sienna and Cobalt. Care must be taken to "stop out" the lines of light on the waves, these catch the warm tinted light (which is supplied with the under wash of Yellow Ochre) shining through.

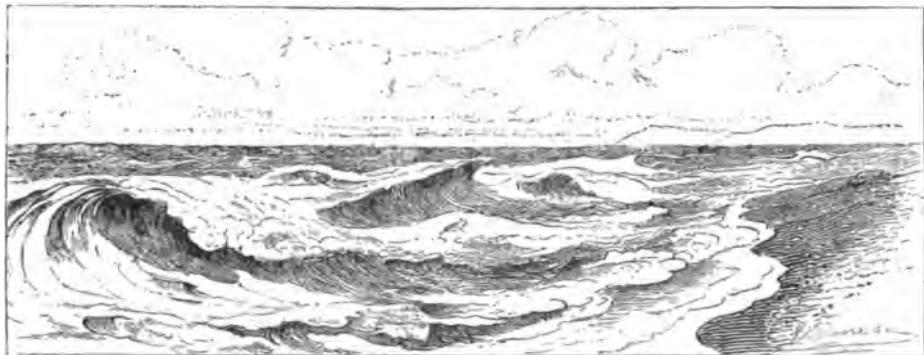
The sea may be treated with stronger tints of these greys, modified with Yellow Ochre and Indigo where necessary. The jetty and figures are to be done last;—Yellow Ochre, Burnt Sienna, Sepia, and a little Black will afford the necessary hues, with Cobalt and Vermilion for the colored jackets. This refers to the under-tints; the detail will be given with Sepia and Vandyke Brown, and where the sea-weed clings to the timbers some touches of Olive Green will be required.

Great care will be necessary to paint sharply up to the edges of the broken water and foam. It would be well if all the lights of white water could be left, so that no patching may be needful, in the way of scraping with a penknife or touching with opaque white; but if our pupil fail in this respect, it will be permissible to use the knife or opaque white, very sparingly indeed, and in such a manner that its use may not be detected—that it may seem to be, in fact, as in Mr. Duncan's original, in which all the lights were carefully left from the first.

It is scarcely necessary to add that the varying touches of warm and cold shadow in the waves in the front of the picture must be imitated from the original with the greatest care.



CRAB-POT, ST. AGNES, CORNWALL.—Drawn by WHITAKER.



WAVES BREAKING ON THE SHORE.—Drawn by E. DUNCAN.

SUNRISE.

FLEET OF FISHING BOATS OFF THE BASS ROCK. MAKING FOR HOME.

Chave here a subject in which the prevailing tint possesses much warmth; the flood of sunlight fills the whole picture, and yet its heat is tempered by the cold morning air charged with salt mist. If this general coldness mixed with the warmth were not evident in the picture it might be mistaken for a sunset.

The horizontal line will be found at about a fourth of the picture's height; once this is fixed, the mass of the Bass Rock, with such detail as it possesses, can be outlined, and then a very slight indication of all the shadows of the sky and all the lines of light. The fishing fleet can now be sketched, also the lines of shadow and of light in the water, and the detail of the reef of rock in the foreground, with its masses of sea-weed. Care must be taken to give the proper angle of "strike" to the strata of these rocks; these angular lines, besides being truthful to nature, are useful to the composition, as they serve to vary the monotony of the great number of horizontal lines in the water and clouds, and of the vertical direction of the numerous sails in the fleet of fishing-boats. We shall require to say more about the painting than the drawing of this subject, and therefore we will leave the sketching in the hands of our pupil, expressing a hope that the work

will not be scamped, but that a beautiful little pencilled outline will be made. The detail is generally so very faint in the misty morning light that rather more use than usual must be made of the bread-crumb application. Indeed the only strong detail in the picture is in the two fishing-boats which have chosen to cross between us and the Bass Rock, and are therefore seen in the strong shadow of the dark clouds overhead (the warm light striking them only on the opposite side, serves to bring out the rich red color of their tanned sails). These and the strong markings of the rocks in the foreground give the only depth of detail in the little picture; all the rest is flooded in the mist of morning, which the rising sun has not as yet been able to dispel.

In commencing to paint the picture, the first wash of Yellow Ochre may be applied much stronger than usual, and with a considerable addition of Light Red in its composition. The entire paper may be covered by it, then the position of the drawing must be reversed, and a tint mixed for the bright glow in the sky, composed of Yellow Ochre and Gamboge. This wash is to be commenced at the horizon, and applied over the whole sky until the cooler portions are reached, when it must be used weaker, as, for instance, towards the upper and left side. Before this tint is dry, it should be removed very carefully with a damp brush from the shaded side of the rock.

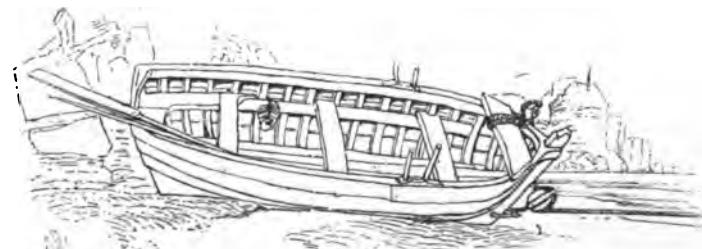
The reddened clouds may now be done with a tint of Light Red and a little Lake; this also may be carried over the surface occupied by the masses of dark cloud, and softened away so as not to leave a hard edge. Next pass over the open sky a tint of Cobalt, modified slightly with Light Red and Crimson Lake, leaving, of course, the floating flakes of orange-tinted cloud. This tint, with more Light Red in it, may be brought over the rock and the sea. A mixture of Indigo and Lake may be used for the upper clouds; and two or three tints of grey, composed of Cobalt, Light Red, and Lamp Black, employed for the heavy clouds. These must be begun with a weak tint, and brought to their full tone gradually, the variations of tint on their surface being carefully imitated. This same grey, of the medium strength, must be brought over the rock and the whole of the



SUNRISE—FLEET OF FISHING-BOATS OFF THE BASS ROCK.—Drawn by E. DUNCAN.

sea, leaving out the high lights. The warm hue may now be given to the rock (with Yellow Ochre), and also the greenish hue of the sea. The picture may now be finished with successive washes of grey, composed of Cobalt and Light Red, varied with Indigo, Yellow Ochre, and Lamp Black. The rock and fishing boats in the foreground must be put in with Sepia and Burnt Sienna, the deepest touches being got by adding a little Vandyke Brown. The fine delicate lines representing the sea-birds rising from the rock must be carefully applied, and a number of them should be done with very small touches of Chinese White shown against the shadow side of the rock.

One remark may be added. Should the young painter have been unable to express the effect of the veil of warm mist which hangs over all the picture (but is supposed to terminate on the other side of the two boats nearest the eye), he can give this misty effect—provided that the first tones have been rather strong all over—by the following method. Before the two red-tinted fishing boats have been painted in, let the position of the drawing be reversed, and rapidly wash the entire surface over with a very light application of pure water, laid on with a flat brush, beginning at the horizon, covering the Bass Rock and all of the sky and distance. While still moist, let a very weak solution of Chinese White and Naples Yellow be floated in, over the whole, with the greatest delicacy and lightness of touch, so as to remove nothing underneath. The painting of the warm sails of the two boats can be added when this is dry. It is only recommended to apply this wash of opaque color in case of need; it should, if possible, be dispensed with.



FISHING-BOAT.—Drawn by J. CALLOW.



A LIGHT BREEZE.—Drawn by E. DUNCAN.

A SHORT SEA—SMACK PASSING WHITBY.

WHE landscape of dear, old, quaint Whitby—with its ancient abbey and church, old fishing harbour and lighthouse, and a bit of the modern fashionable town on the cliff—all combine with the “flowing sea” to make this a very interesting picture. The coasting smack flies swiftly past, and its rapid motion, along with that of the “short sea” which carries it northward, are splendidly told by Edward Duncan’s facile pencil. There is more drawing in this picture than in most of the others, especially in the distance. The horizon is fixed at about a third of the picture; following it, the almost horizontal line of the cliff, and the ravine in which nestles the old fishing town, must be carefully sketched.

The ruins of the abbey, and the square tower and low building of the little Norman church (to the left of the mainsail of the smack), the lighthouse on the pier, the new houses on the top of the cliff, all require careful and exact delineation. The details of the cliff in shadow show the tabular square masses of limestone of which it is composed.

The bold mass of clouds (which removes the monotony of the too horizontal lines of the landscape) will require to have its projecting form delicately but firmly outlined.

The other details of the clouds can be faintly sketched, and then the

ship itself may be drawn. The hull, mast, and spars, with the rigging, had better be drawn in at first, the sails being added afterwards, care being taken to copy every rope and detail faithfully. In sketching the sails the curves which express their foreshortening must be carefully noted, also the attitude of the vessel, and the slope of the rigging and dip of the bulwark, as these all assist in suggesting buoyant rapid motion. The rapidly moving water will now claim attention; the wind is driving from the south-east (we are looking westward) and carries the water rapidly from left to right of the picture. Let the lines of light, of strong shadow, and of half-tint, all be defined with great care, and then the picture should be minutely examined in all its points to see if it be correct, and if so, the sketching may be regarded as finished.

The whole of the pencilling (the distance and sky especially) can then be softened off with bread, and we may proceed to paint the subject. A wash of Yellow Ochre, with a very little Light Red, should be passed over the whole paper, saving out, however, the white tips of the clouds on the right, and a few of those on the left, and some of the highest light on the foamy water, especially at the vessel's prow. This coloring may be allowed to become deeper under the dark water of the front.

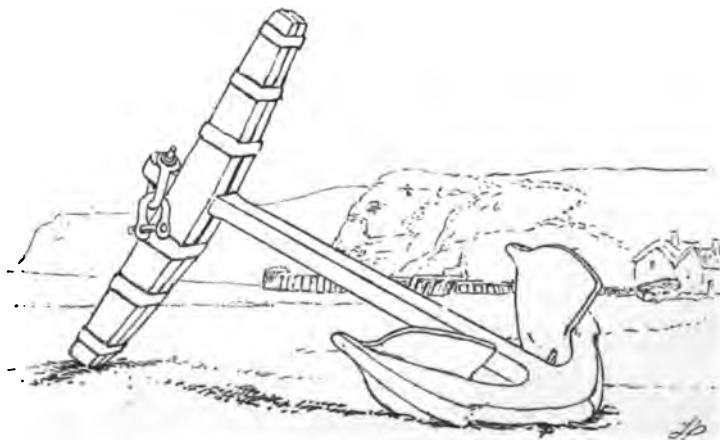
The warm tint of the clouds (made with Light Red, Yellow Ochre, and a little Lamp Black, with a mere touch of Cobalt) may pass over the warm parts of the cliff, and also over all the shaded portion of the coast as well. If any of the color be left in the brush it may be used for parts of the water also. Next a wash of Cobalt will give the blue sky, and the varied tints of shadow will be expressed by Cobalt and Light Red, varied with a little Black; the varying neutral tints may be supplied by several applications of the same. The shadows on the shore may now be painted in with similar neutral tint; the warm orange color on the cliffs and town, and also the rich brown color of the sails of the smack, will be supplied with Yellow Ochre and Burnt Sienna, with a little Light Red where required. The varying shadows on the waves can now be painted in with the neutral tint above-



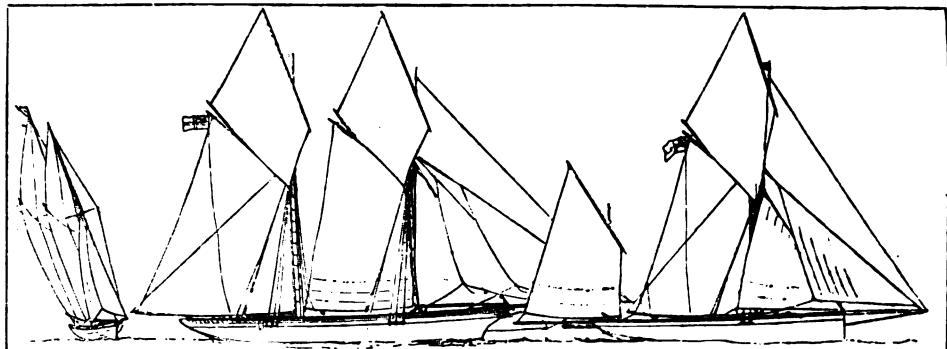
SMACK PASSING WHITBY.- Drawn by E. DUNCAN.

mentioned, varying towards coldness (where required) with a little Indigo, when towards warmth with a little Burnt Sienna. The shadows must be applied very gradually, being built up by degrees to their required intensity, and great care being taken to leave out all the lights, or even more than may be necessary at first. The cold hue of the distant water is expressed by a mixture of Cobalt and Burnt Sienna. The paler line of distant surf at the foot of the cliffs must be sharply left, or afterwards taken out with a little clean water and wash-leather.

Indigo and Burnt Sienna in varying proportions should supply all the different greens for the dark waves in front of the picture, laying it on in bold curved touches, giving the form of the waves, and showing between them the cold neutral tint that has already been applied, or showing in the same manner the warmer color that was applied at an earlier stage. Should the greens thus composed be rather vivid, they can be toned down by the addition of a little Lamp Black. The detail of the vessel may now be put in with Sepia or Vandyke Brown as required; the rigging must be finished with a very fine brush and most delicate touch. The picture should now be complete, but the little bits of foam at the highest lights may require to be "taken out" in the manner already described for similar cases.



ANCHOR.—Drawn by J. CALLOW.



YACHTS—SCHOONER AND YAWL.—Drawn by WHITAKER.

OUTWARD BOUND.

FULL-RIGGED SHIP IN THE THAMES, OFF GRAVESEND.



THE greater part of this picture is occupied by the ship, which presents her broadside towards us, displaying all her fine proportions, and, "sitting the water like a thing of life," seems ready for her portrait to be taken. We would again refer for the proper sketching of the hull, masts, spars, and rigging to the series of lessons on nautical drawing given in Vere Foster's "Marine, M¹ to M⁴," and would advise our pupil to master these lessons thoroughly, in order to understand the use of all this mass of cordage. For in a vessel every rope has its use, and it can only be drawn perfectly when that use is understood.

The horizontal line of the picture is about a fifth of its height. The sky as well as the landscape is kept in cool quiet tone, in the greater part, in order to form a sufficient background for the warmly-tinted sails. The fleecy masses of the clouds above, on the other hand, brighten the picture, and balance and give light to the sun-lit water in the front. The landscape—as well as the ship and waves—must be delicately outlined, but sufficiently detailed to guide the subsequent painting. The vessel is on the move,

her crew and passengers outward bound, doubtless with bright hopes for a propitious voyage; she has bid adieu to her pilot, whose boat is seen in the distance, and her gay display of flags seems to signal to the agent on shore a final message of parting. They are crowding on all canvas to take advantage of the south-westerly breeze, which, with the strong tide running out, will carry them to the verge of the German Ocean before evening.

The lines of the waves (denoting running tide) will require careful drawing, and all the details of their lights and shadows must be distinctly studied and sketched. Then will come the toughest part of the work, the careful drawing of the ship with all its details, which, as we have said before, should be *understood* before they are attempted here. Let the sails be drawn in outline first, and the limit of their own shadows and any cast shadows very delicately but correctly noted.

Care must be taken to give the proper inclination to the masts and angle to the bowsprit; the waves are causing the ship to lift at the bow and roll somewhat from side to side, thus throwing her off the exact perpendicular. The detail of the hull is also worth sketching with great care, and will materially help the correctness of its final drawing with the brush.

We may now proceed to color the picture, having first softened the pencilling with bread, and convinced ourselves that nothing more can be done to improve the correctness of the sketch.

In treating this example, the preliminary wash of Yellow Ochre should pass over the upper and lower portions of the work, omitting, however, the breadth of cool color behind the ship. A warm tint of Cobalt, Light Red, Black, and Yellow Ochre must next be used for the clouds, which may be afterwards finished with the necessary tints of grey, leaving the space for the ensign untouched.

The greys of the lower sky may be used also for the first washes of the sea, which must be afterwards treated with stronger color, warm or cold tint as required, bringing up the tone gradually without attempting too much at once. The blue sky will be painted with Cobalt toned down where



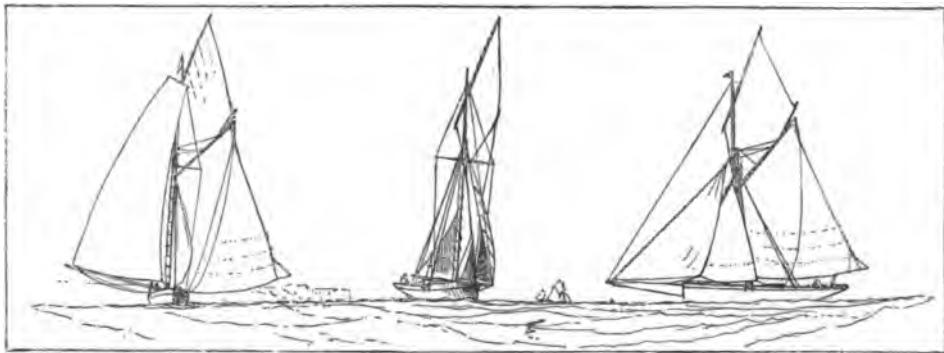
OUTWARD BOUND—IN THE THAMES OFF GRAVESEND.—Drawn by E. DUNCAN.

required with neutral grey. The sea will have the wash of Yellow Ochre underneath, and the shadows of the waves will be painted in with neutral grey.

The general green of the more distant water will be given (afterwards) by a mixture of Burnt Sienna and Cobalt in varying proportions, painted over so as to allow the warm lights to be preserved. This must be done gradually and with many applications, with the addition of a little Indigo and Yellow Ochre towards the front of the picture, varying the yellow and blue as required, and taking great care to preserve all the light edges of the waves truthfully. The warm shadows on the water are given with Sepia. The ship must be brought out distinctly, and the sails and masts kept clear—"told out" by the cold-tinted background of sky and distance. The warm color of the sails, masts, and hull will be supplied by Yellow Ochre, care being taken to leave lightest the points of high light where the sun strikes them. The warm shadows are given stronger color, expressed by the addition of a little Burnt Sienna, to catch the hue of the canvas; the cool parts of their shadows are shown by use of the same neutral tint that has been used for the clouds. Care must be taken to prevent the deepest shadows from coming too near the edges of the sails, as a good deal of reflected light is always found at their edges. Should the deepest shadow of the sail seem rather cold, a wash of faint Sepia will impart the hue of the canvas in the shadow.

Yellow Ochre, Burnt Sienna, and Light Red will furnish the requisite tints for the hull of the ship. Sepia or Vandyke Brown will supply the material for the detail of the hull and rigging, which must be painted with a very fine brush and a steady hand. The lines of little vertical touches, expressing the reef points, must be added to the sails very carefully, noticing that their proper horizontal direction is followed, as they contribute much to express the convex form of the inflated sail.

The flags must be kept clear in color, and their fluttering appearance preserved, as this suggests motion, and helps to enliven the scene.



CUTTER YACHTS.—Drawn by WHITAKER.

YACHT RACE OFF RYDE.

THIS subject differs considerably from the other pictures in the series. It shows a stiff race; and were it not for the mysterious time allowances by which racers are handicapped, an outsider would fancy that it would be easy to decide the ultimate position of the competitors. The effect of the fine breezy day is splendidly told in the picture; one seems to feel the freshness of the wind in his face; and each cloud, wave, and well-filled sail unites to show its strength. If our pupil is not a yachtsman (or lady learned in matters nautical) we would advise him (or her) to study well the rig; and the proper cut of the sails, so that no mistake may be made in such important details. The six vessels (and the seventh, which may or may not be in the race) are, fortunately for our pupil's peace of mind, all of the same rig—cutters.

Let us now begin to sketch the little picture. The horizontal line is fixed at about one-fourth of the height; let this be sketched in, with the coast of the Isle of Wight and part of the town of Ryde and its pier in the distance. Then "tackle" the drawing of the yachts, carefully noting the little differences that exist in the shapes and positions of the sails.

Observe how the first yacht by her position is literally taking the wind

out of the sails of the one behind her; each of the vessels is in fact a study by itself, and too much care cannot possibly be bestowed on them all. The drawing of the sea will next claim our attention, great pains being taken to represent every detail of high light, of deep shadow, and of half-tint.

The buoy adds greatly to the effect, giving transparency by contrast to the water, and also preventing the deep shadows from seeming too dark. The light forms of the fleecy, drifting clouds must be well drawn, to convey the idea of their motion and the direction in which they are moving, their own shadows and the shadows they cast being truly and faithfully rendered. We hope the idea of the rapid motion of the water has been well expressed, and the lines of foam also given the correct course as in the original. We may mention that in sketching the delicate outline of the rigging of the yachts, an H.B. pencil may be found too soft, and therefore, for this part of the subject, an H. pencil is recommended, which must be used, however, very lightly, care being taken not to indent the paper, as an H. pencil is much more difficult to erase than one of a softer kind.

The coloring is to be commenced with a tint of Yellow Ochre over the whole scene, except the sky and the white foam at the bows of the yachts. Next, the faint warm hue observable on the clouds may be done with Yellow Ochre and Light Red, mixed with a little Cobalt and Lamp Black; this may also pass over the distant shore and the shaded portions of the vessels. A wash of Cobalt may be used for the sky, and also brought over the clouds where their outline is indistinct, just behind the leading yachts. The yellowish green of the water may now be provided for by washes of Yellow Ochre; also, the sails and the lighted portion of the shore. A cool tint of Cobalt and Light Red must next be passed over the whole subject, except the lights, care being taken to leave the sails sharply defined.

The clouds may then be finished with a stronger tint of the same grey, and one composed of Indigo and a little Lake. The strong neutral grey, which pervades nearly the whole of the distance and water, must be put



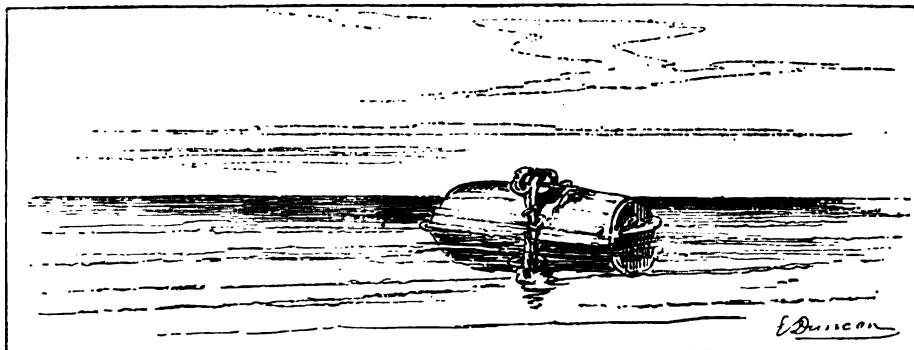
YACHT RACE OFF RYDE, ISLE OF WIGHT.—Drawn by E. DUNCAN.

in with Cobalt, Light Red, and a little Lamp Black; and the water finished with a little Indigo, modified with Light Red or Yellow Ochre.

The vessels and rigging may be done with Sepia; Yellow Ochre and Burnt Sienna being used for the brighter portions, the darkest touches added last with Sepia. The buoy will require a little Vandyke Brown with a touch of Indigo. Great care must be taken to express the globular forms of the distended sails, to see that the deep shadows are not carried out to the extreme edge, but that a portion of reflected light is always left to convey the idea of their rotundity. It is important to preserve the lights on the highest points of the broken water, and to give the expression, especially to the foremost boats, of rapid motion through the water by the bright foam at the bows. It would be permissible to take this and other similar lights out with little touches of clean water and wash-leather, after the painting is nearly completed; but this must be done with great precision and not in the least overdone.



CUTTER YACHT.—Drawn by J. CALLOW.



CALM WATER — Drawn by E. DUNCAN.

SMOOTH WATER: BOYS FISHING.

SUMMER EVENING EFFECT.



rich after-glow of sunset here pervades the entire picture. It has been a dull wet day, suitable for angling pursuits, and a fine genial evening has tempted the lads out to try their luck, or their skill, by the quiet water's side. It is a dead calm, and the tide swells into the cove almost imperceptibly.

To the beginner this picture may seem exceedingly simple, compared with others of the series, but it is not so easy as it looks. That this is the case is shown by the results of the various annual prize competitions in drawing that have been made for some years past by Mr. Vere Foster. Many of the competitors who have reproduced the other drawings admirably, have failed in this one. These failures, however, need not frighten our pupils from making an earnest effort after success, and we will try to help them so far as possible.

The drawing of the subject, although simple, is yet worthy of all care being taken. The horizon is fixed at nearly half the picture's height.

The distant hills and the banks on the other side of the water will require careful and delicate delineation. The boats on the opposite side,

not yet lifted by the sluggish tide, along with those that are now floating, must be delicately sketched; then both projections of the pier, with the detail of the oozy stone-work. The position of the horizontal lines of light and of the shadows on the water must be faintly but correctly noted, for the future guidance of the brush.

The floating buoy is of great service to the effect, and may be sketched in more firmly. The group of figures will next have attention; their varied attitudes are well chosen, and excellently given in the example, and must be carefully reproduced. The little figures in the distance will not escape attention.

When fully sketched, the pencilling will require to be softened down, more than usual, with bread crumbs, and the entire surface will be floated over with a pretty strong wash of Yellow Ochre and Light Red, to fasten any pencilling that remains, and at the same time to prepare all the paper for the general tone of warmth that the entire drawing possesses. The yellow must blend into the blue without making a positive green.

It is quite natural to see an occasional faint greenish tint in the sky, but a positive green would never do in a picture, and this is prevented both in nature and in art by a band of pale red being interposed between the yellow of the horizon and the blue of the zenith. However, some dexterity will be required to execute properly the graduated tones of this subject. Two tints must be mixed: one of Yellow Ochre and a little Gamboge, the other of Yellow Ochre and a little Light Red—the latter being a little stronger than the former. The picture must then be reversed, and the weaker tint washed boldly with a full brush into the sky; the stronger tint being taken up into the brush little by little, as the tint required becomes more orange, and then softened away, imperceptibly, with pure water. The board must be sloped, to allow the color to flow evenly, and so left to dry.

The sea is to be treated in a similar manner. The horizontal lights, if they cannot be left, can be afterwards taken out by clean water and wash-leather. Cobalt and a very little Light Red must now be used for the cool,



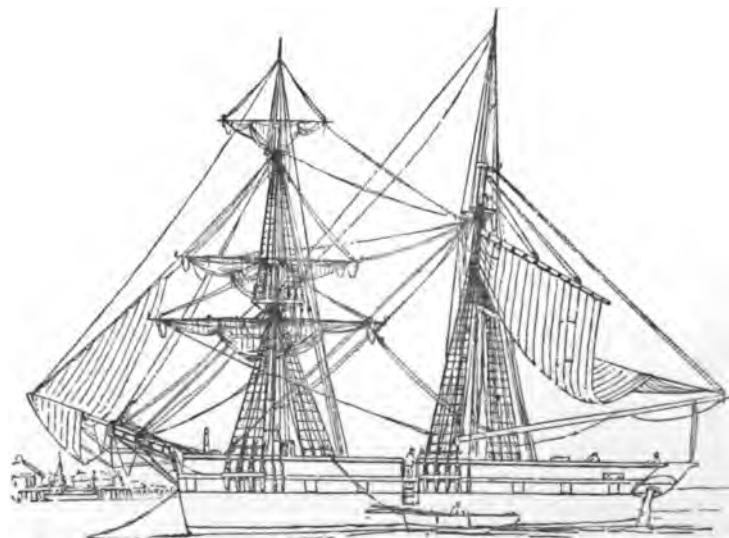
SMOOTH WATER—Boys Fishing.—Drawn by E. DUNCAN.

upper sky, beginning the wash on the orange tint with little besides water in the brush—the picture being reversed as before.

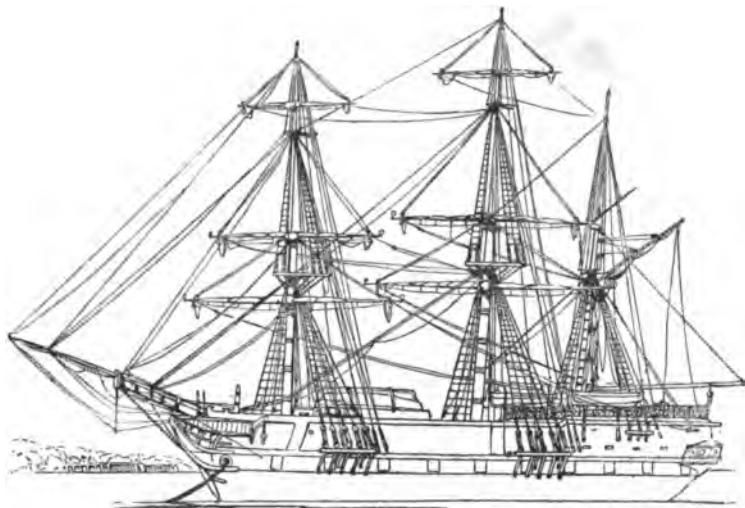
The more distant hills must next be laid in with two tints of grey, composed of Cobalt and Light Red, strengthened with a little Indigo. The nearer hills are to be done with a stronger tint of the same grey, which is to be brought over the shaded fronts of the pier, carried down into the reflections, and blended with the color of the water. A warm tint of Yellow Ochre and Light Red, toned down with a little Cobalt and Lamp Black, may now be passed over the top and front of the near quay; the distant one may be strengthened with a little Indigo and Sepia, and the whole subject finished, the sharpest touches being boldly put in with Vandyke Brown.

The greenish hue of the slimy markings of sea-weed on the old stone wall, and the reflections of the same in the water, can be expressed with some Olive Green.

The white line of light on the fishing-rod may be supplied with a very light stroke of Chinese White, tempered with Naples Yellow, as there must be no positive white in any part of this picture.



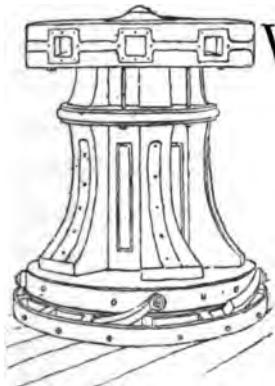
BRIGANTINE.—Drawn by J. CALLOW.



BARQUE.—DRAWN BY J. CALLOW.

TAKING A PILOT.

MERCHANT VESSEL OFF SWANSEA.



WE have here a picture of a gallant barque "laying to" (as is shown in the backing of her topsails and other canvas) to take in a pilot. Swansea lies in the distance, the pilot's boat is alongside, and by its size and the way it is being tossed by the waves, it well expresses the size and weight of the merchant vessel, which lies low in the water, and is probably laden with copper ore for the smelting works of Swansea. A fresh sea is running, but the water is not so much broken as to prevent it to some extent reflecting the mass of the large vessel. The hull and rigging are both drawn with that nautical skill for which Edward Duncan was famous, and the treatment of the sails is exceedingly clever, at once suggesting the business that is going on. The top sails of the mizzen mast have been backed and dropped, and are seen hanging from the mast.

The barque (like the ship off Gravesend) is presented to us broadside on, so that we can take her portrait with much greater ease than if she had been foreshortened. But first let the outlines of the clouds and distance be carefully sketched, the main lines of shadow of the waves and the detail of their light and half-tint. Then proceed to draw the ship, putting in the hull first, then the masts and bowsprit, yards and rigging. On this framework let the sails be suspended, and the peculiarities as above pointed out carefully expressed, and all their shadows noted. The jib, still distended by the strong wind, and so placed to keep her head well against the tide, is very effective and must be carefully imitated.

The pilot's boat must be carefully drawn, the hull and the masts being given their proper harmonizing angles. One of her sails is of a rich tan color, and serves as a useful contrast with the other canvas. Great care must be taken in drawing the ropes; the details of the reef-lines must be given on the proper curves to the distended sails, and every pulley-block must be in its proper place, or it will betray the nautical ignorance of the young artist.

We will now suppose that the sketching has been completed. Let the superfluous pencilling be removed by bread, and the drawing should be ready for the preliminary wash of Yellow Ochre over the whole surface. This will require to be left pretty pale towards the upper part, which is occupied by the light-colored clouds, and may be allowed to float rather strongly downwards over the distance and broken water in front of the picture. The upper edges of the clouds will be defined by the first wash of Cobalt, the brush being so used as to express their fleecy forms at once by its touches. When the blue is in the brush their dark shadows may be painted in also, and all the mass of the distant clouds in shadow, in fainter tint of blue, however, than those above, and much lighter towards the right side of the picture; this faint wash of blue can be carried over all the shadowed portion of the coast, but very faintly at this part. The lines of blue water at the right of the vessel can also be faintly laid in, taking care to leave the space for the light sunlit water near the shore.



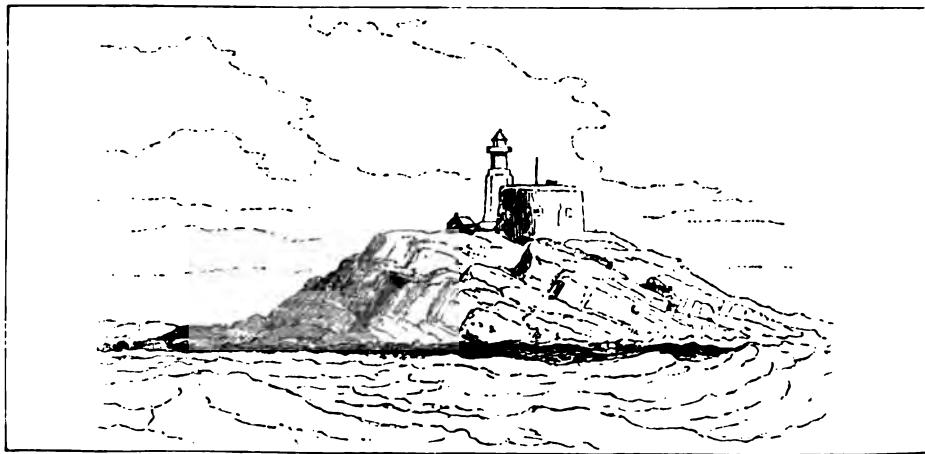
TAKING A PILOT—OFF SWANSEA.—Drawn by E. DUNCAN.

The warm hue of the clouds is to be done with a mixture of Cobalt, Light Red, a little Lamp Black, and Yellow Ochre; also the distant land, the sails in shadow, and the hull of the barque and pilot boat. The purplish shadows of the clouds may require a little strengthening with a mixture of Cobalt and Light Red, and this can be carried faintly over the distant hills in shadow. While the sky is drying, attention can be given to the sea, and *vice versa*; the same greys that were used for the shadows of the clouds being also required for those of the water. A pale wash of Yellow Ochre is next to be passed over the sea, where required, on the coast, and on the warmly tinted portions of the sails. Care must be taken to preserve the high lights on the canvas, and where richer color is observable, further application of the Ochre may be necessary. A little working will be required, on some of the sails, of faint Burnt Sienna.

The deep shadows of the sea will be further painted in with the neutral greys, modified with Indigo or Yellow Ochre as required, the darkest touches being given very sharply. The rigging will mainly be detailed with Sepia. Burnt Sienna, Yellow Ochre, Sepia, and Light Red will give all the various colors required for the vessels; perhaps a few touches of Vandyke Brown may be required for the darkest markings. The flags must be delicately touched in, the effect of flutter being carefully preserved.



SCHOONER'S MAINMAST.—Drawn by WHITAKER.



THE MUMBLES LIGHTHOUSE.—Drawn by DUNCAN.

BEACH AND SURF.

FISHING-BOATS RETURNING FROM A DREDGING EXPEDITION.

MUMBLES LIGHTHOUSE IN THE DISTANCE.



THE *locale* of this picture was a favourite sketching ground of Edward Duncan. He was in the habit, up to his seventy-fifth year, of visiting the grand coast scenery in the neighbourhood of Swansea, and was a frequent visitor at the celebrated Mumbles Lighthouse. The original of this example was painted, along with a number of others in the possession of the editor, on the spot. It is a beautiful little picture, but it will prove a difficult subject for a pupil who has not made some advance in the art of landscape painting. The lessons we have already given in the drawing of waves (by aid of the pencil of the same celebrated artist), will have familiarized our pupils with this part of the subject; and we now proceed to give a few instructions as to the general sketching of the example. Much depends on the drawing being done with great accuracy.

The horizontal line of this example is fixed rather below the third of the picture; let it be drawn in first, and the distant landscape delicately

outlined above it, great care being taken to draw correctly the buildings of the lighthouse. Although our pupil, perhaps, may now be trusted to paint in a sky from nature at once, without sketching it, he must recollect that in the present instance he is attempting to make a facsimile of a celebrated original, and therefore a correct sketch of the forms of the clouds must be made, but in the faintest possible manner. The fishing-boat in the distance may now be put in, and then the leading lines of the waves carrying the smack had better be drawn before the vessel itself.

Now draw in the fishing-smack, taking great care to preserve the proper attitude in which she sits in the water; the mast must have the proper angle and be almost at right angles to the line on the deck. Great pains must be taken in correctly delineating the spars, rigging, and sails (this part will be much easier to the pupil if he have gone through the work of Vere Foster's books M^2 and M^3). The drawing of the rigging will require to be done by a very fine pencil line, only enough of it being seen to guide the finishing touches of the brush.

All the rigging of a boat should be drawn in before the sails are put on the ropes, if the pupil would follow the example of the best marine artists. The proper expression must be given to the sails where they are filled by the wind, especially to the mainsail, which has caught a sudden gust, and, of course, shows it more than the foresail or jib; the mainsail is just being lowered by the men on board as the boat is coming into port. The lines of the surf must be carefully studied, that an intelligent copy may be made of it; all the details of the shadows and the strong lights must be noted, that there may be no difficulty whatever in putting the colors in the proper places when the time comes for painting.

The almost perpendicular wave nearest the front has before it on the shore the traces of the previous one, which still remain in horizontal broken lines upon the sand, and this contrast of treatment must be properly imitated; the lessons in wave drawing will be very useful for this purpose. The bank and figures at the right may now be sketched in with a firmer pencil.



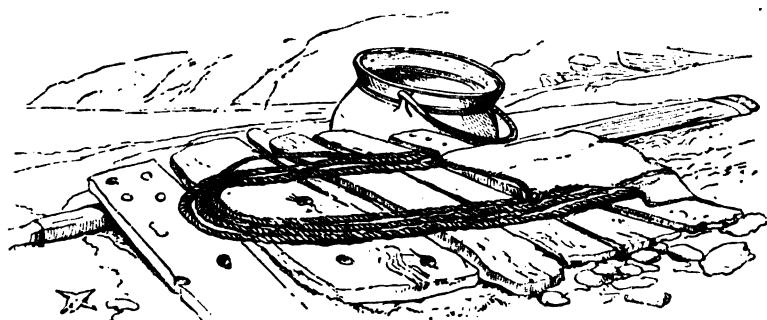
FISHING BOATS RETURNING—MUMBLES LIGHTHOUSE.—Drawn by E. DUNCAN.

We may now proceed to the painting of the picture, having first softened down the pencil drawing by means of stale bread crumbs.

A wash of Yellow Ochre is to be first passed over the entire drawing; leaving, however, the pure and white grey lights on the waves. Next, the blue sky may be put in with Cobalt; then the warm tint on the clouds with Light Red, a little Yellow Ochre, and a little Black. This tint may also pass over the shaded portions of the distance, and, with the addition of more Yellow, it may be used all over the water, except the lights.

A grey tint of Cobalt and Light Red may now be passed over the cool portions of the sky, distance, and water. Various tints of the same, and one of Indigo and a little Lake, may be used to finish the sky, which must be kept light towards the horizon, and softened away so as not to show sharp edges. These greys, rather stronger, will serve to finish the sea, adding the requisite amount of cool greens (Burnt Sienna and Cobalt), and Indigo where necessary. Some of the detail of the waves may need a little Sepia.

The vessel is to be done with Yellow Ochre, Burnt Sienna, Sepia, and Light Red. The dark, sloping cliffs, and the foreground rocks, are to be treated with a weak tint of Sepia and Burnt Sienna, being afterwards touched with weak Indigo and Lake; to be followed, in the case of the foreground rocks, with Sepia and Lamp Black. The bright jackets and darkest touches may be done last, as sharply as possible.



PITCH-POT, &c.—Drawn by WHITAKER.



A STORM.—Drawn by E. DUNCAN.

SUNSET AT SEA. THE ABANDONED SHIP.

IT is to be hoped that the good ship depicted in a previous illustration may have accomplished her voyage in safety, and that it may not be her fate ever to be in the miserable position of the hulk in the present doleful scene. This vessel has been deserted by her crew, and lies a hopeless waif upon the waters. She seems to have been long the sport of winds and waves, for grimy sea-weed adheres to the broken woodwork, and the whole carries a tint that tells of long exposure. Let us hope that the crew of the abandoned wreck escaped in their boats or were taken off by some friendly ship. The shreds of sails that remain attached to the foremast and bowsprit show that in all probability she was struck by a cyclone or tornado in mid-ocean, when going with all sails set, and that there was not much time given to the crew to escape.

Another storm is represented as having just passed off, and with "the dismal wreck to view" makes a suitable picture. The water is still in a troubled condition; the waves in the distance running mountains high.

But let us now proceed to sketch the rather dismal subject. Draw an ideal line for the horizon, which is about a third of the picture; then the outlines of the clouds and their various lights and shadows; carefully sketch all the detail of the wreck, care being taken to preserve the proper

inclination of all that remains of the masts and spars. There is a deck-cabin at the stern of the ship, which gives it the appearance of being lifted out of the water in that part. Great care must be taken to construct the remains of the ruined bulwarks in their proper lines of curvature, and to do this properly it would be well to bear in mind what their form was before the wreck occurred.

In the same way the sails and ropes must be intelligently done, always keeping in mind what they mean and what their office was before the calamity happened. This will give a look of reality to the drawing, which a mere slavish and unthinking copy of the lines would not possess.

A vivid, expressive idea of destruction is given by the ropes and wreckage of the rigging that hang over the side of the hull, and are drifted underneath by the force of the great wave which carries the mass on its crest; all this needs thoughtful rendering in the sketch. The masses of sea-weed clinging to the wreck and the articles floating around, will also require attention.

All these details, indeed, require much care; their direction gives the idea of surface and motion to the great wave in the front. The lines of light, shadow, and color on the water must be carefully outlined, and then we suppose the sketching may be considered complete.

We now proceed to paint, and our first wash of Yellow Ochre may be much stronger than any we have yet given. In addition to the preliminary wash of Yellow Ochre, a mixture of that color and Gamboge must afterwards be swept along the sky at the horizon, with a bold full brush, and also over the water, and gradually reduced in strength towards the upper part of the sky, till the whole of it is covered, and also under that part of the water which lies between the wreck and the front of the picture. Then a warm tint, composed of Cobalt, Light Red, a little Yellow Ochre, and Black, may be applied all over the clouds, sea, and vessel, except the brightly illumined portions. Light Red and a little Lake must then be used for the reddened clouds.

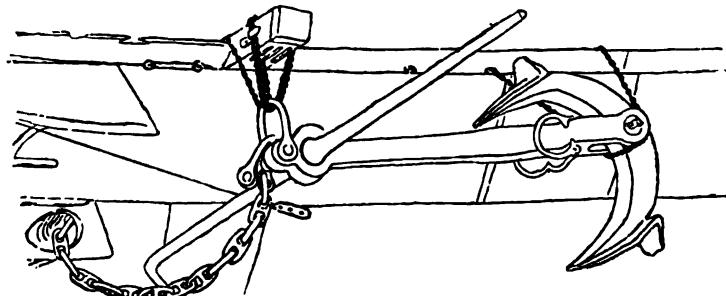


SUNSET AT SEA—THE ABANDONED SHIP.—Drawn by E. DUNCAN.

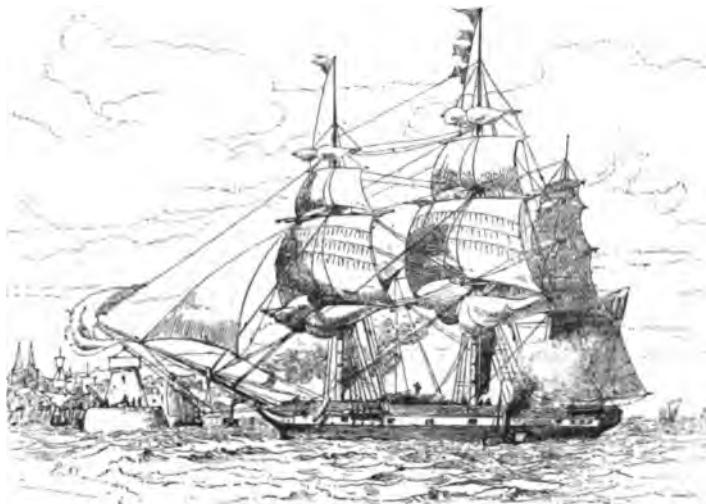
When this is dry a grey tint of Cobalt and Light Red must be passed over the clouds and sea, and the cool space of sky on the left, care being taken to leave out the red tints. The rich yellow part of the sky will possibly require some strengthening with a little Indian Yellow, and when this is dry the deep red clouds painted over the yellow tint may require a little strengthening with Lake and Pink Madder to give the cooler hue towards the horizon.

Then tints of grey, made with Cobalt, Light Red, and a little Black—also with Indigo and Lake—may be used in finishing the sky; and the water may be treated with similar greys, but stronger and somewhat greener in tone. The deeper greens of the waves may require a little heightening of Indigo and Burnt Sienna in the front, and Cobalt and Burnt Sienna will give the cooler green of distance.

The vessel must be finished with Yellow Ochre, Burnt Sienna, and Sepia, the deepest touches being intensified, where needful, with Vandyke Brown.



A TROTMAN'S ANCHOR.—Drawn by CALLOW.



SHIP ENTERING PORT.—Drawn by DUNCAN.

HOMeward Bound.

OFF THE ISLE OF ARRAN.



IN the notice of our picture of "Outward Bound," off Gravesend, we entered pretty fully into the treatment requisite for the drawing of a full-rigged ship, and the same remarks may apply to the principal object in the present picture. Indeed, it may be the very same vessel that has completed her voyage to the antipodes and got a return freight for the Clyde. In any case this vessel is "homeward bound," and speeding with a fair wind and flowing tide to her destined port.

The picturesque island of Arran fills up the distance; a pile of clouds as usual obscures the peak of Goatfell, and the wide open Glen Sannox is occupied with the effect of a passing shower. Edward Duncan, although an Englishman born, was descended of a good old Scottish stock, and for many years annually visited the land of his forefathers. "Caledonia stern and wild" had great charms for him, affording, as it does more than any

other country in the world, the grand scenery of mountain and valley carried down to the edge of the fresh and ever-varying sea.

And in this picture we have mountain, valley, and sea in their perfection. The leading lines of shadow in the water carry us back to those near the horizon, on which the vessel sits. The hull is well foreshortened, and the swelling sails impart to it the idea of rapid motion towards the front of the picture; in fact, if we half-shut our eyes and hold the picture a little way off, the vessel seems to move forward.

Let us now proceed to sketch it. The horizontal line is a little under one-fourth of the picture. Let the distant hills and clouds be carefully outlined, the leading lines of the water truly noted, and then we will proceed to draw the ship, which must be done with great care and attention to every mast, spar, rope, and sail.

The skipper is anxious to get to his anchorage before nightfall, and for that object he is unfurling more sail. Where the wind puffs out the canvas of the partly inflated sail, its folds must be very carefully drawn to convey this effect. A preliminary study of the early Marine Drawing-Books of this series will have made this part of the work comparatively easy. Carefully note all the shadows on the sails, masts, and hull. The detail of the shadows and lights on the water must be very carefully studied and all expressed in the outline. Let all be softened down with bread crumbs, and the first wash of Yellow Ochre be given to the whole paper, but left very light on the upper portion.

A tint must be prepared with Cobalt, Light Red, a little Lamp Black, and a little Yellow Ochre, for the warm hue of the clouds; it is also to be brought over the hills, and blended on the distant level country with Yellow Ochre and a little Gamboge. This color may also be used on the water, except the high lights and those portions seen to be pure grey. The azure of the sky must next be put in with Cobalt, and a tint of Cobalt and Light Red passed over the sea, distance, and clouds.

When this is dry, stronger tints of the same grey, and one composed

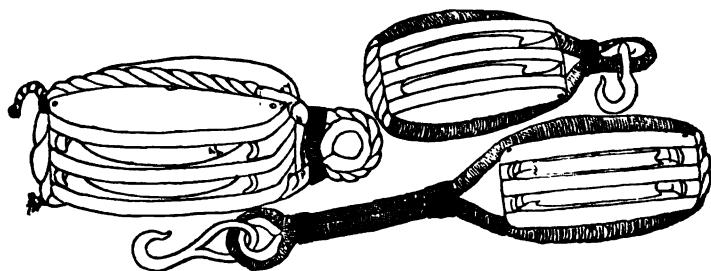


HOMEWARD BOUND—OFF THE ISLE OF ARRAN.—Drawn by E. DUNCAN.

of Indigo and a little Lake may be used to finish the sky, which must be brought up to tone gradually by successive washes, in order to secure aerial effect. Two or three tints, composed of Cobalt, Light Red, and a little Lamp Black, may now be made, and the weakest used for the most distant hills, being softened away over the nearer hills, so as not to show a line. Next, a stronger tint should be used for the latter and the shaded portion of the sea, care being taken to express the surface of the waves correctly. The strongest tint must be taken into the brush as the foreground is reached. If the hills are too cold in hue, a warm tint may be glazed over them.

The ship must next be attended to. Yellow Ochre, Burnt Sienna, and Sepia will give the various tints necessary for it. Indigo alone, or toned with Yellow Ochre or Lake, according to the state of the work, may be used to bring up the darker portions of the sea; and the details of the ship may be touched in sharply with Sepia. The level coast immediately behind the hull had better be enriched with a very slight wash of Indian Yellow; the same may be carried over the promontory in warm shadow on the right, and a slight touch should the water in the foreground be not sufficiently brilliant in color.

The sails may want a little warmth towards the shadow side; this may be given by slight touches of Burnt Sienna *very* faintly applied; the distant cool water may require a little strengthening behind the ship, which can be done with Cobalt and Burnt Sienna. Great care must be taken to preserve the lights, especially that where the stem cuts the water. The gull will be supplied by a touch of Chinese White and two black lines to express the wings.



PULLEY-BLOCKS.—Drawn by CALLOW.



BRIGHTON FISHING-BOAT.—Drawn by CALLOW.

A DEAD CALM—BRIGHTON FISHING-BOATS GOING OFF.

HIS subject is a simple one so far as the water and sky are concerned; the principal difficulty is the amount of drawing required for the fishing-boats and figures in the foreground, and therefore all the more attention must be paid to the sketching of those parts of the subject.

The horizon will be found to be a little under a third of the picture; draw this line, and faintly indicate the form and shadows of the clouds above; then the distant headland and fishing-boats in the offing, which the men in the foreground are hurrying to join, while the two lazy fellows in the larger fishing-boat do not seem to be in any hurry whatever. We dare say they are waiting till the tide lifts their craft, when they may hope to get a "tug" from their friends in the row-boat, to help them out to rejoin their comrades who have had an earlier start of them.

A capful of wind may be had a little out to sea, but along the shore everything betokens a dead calm. The horizontal lines which this state of the weather imparts to the water must be carefully noted and imitated in the

sketching. The drawing of the boats in the foreground will require great care indeed. The lines of the curves of the hulls are beautifully correct in the original, and must be strictly followed.

The figures must be put in so as to convey the active energy of the six men who are shoving out the boat, while the contrast of perfect rigidity in the other three figures is excellent, and must be as carefully conveyed to them. The outlines and the shadows of the sand, and reflections in the patches of standing water, must be carefully imitated. The entire surface of the sand is wet, and there is more or less reflection of the colors of the boats and figures over the whole of it.

If the sketch is satisfactory in all its details, we should now proceed to the coloring. The pencilling being softened, as previously advised, the entire surface of the drawing may be washed over with pale Yellow Ochre, omitting only the white outline of the clouds in the upper parts. The wash on this picture may be considerably stronger towards the horizon, and deeper still on the front of the picture, all of which possesses a warm tint.

A further degree of warmth seen in the clouds and other parts of the picture may now be prepared by mixing some Light Red and Yellow Ochre with a little Cobalt and a very little Lamp Black. This may be begun in the sky, and brought down over the whole subject, except the brightest portions.

The blue of the sky may now be put in with Cobalt, and a lighter tint of the same color used to give the cool tones of the clouds; this may also be brought over the horizon and distant sea.

The darker clouds may be washed in with two grey tints,—one composed of Cobalt and Light Red, the other of Indigo and Lake, reduced in strength as the horizon is approached, and softened imperceptibly over it. The warm colors of the figures, boats, and immediate foreground must be produced with Yellow Ochre, Burnt Sienna, and Light Red, singly or in mixture as required.

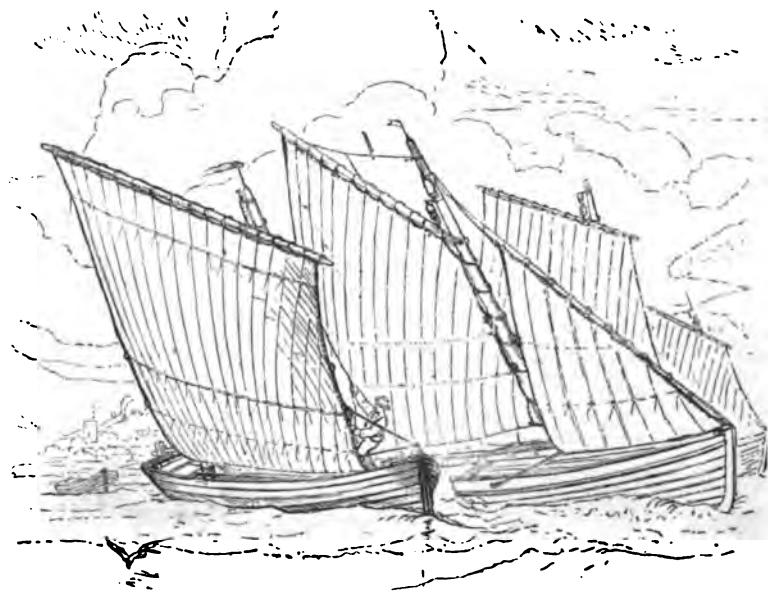
Next mix a rather strong grey with Cobalt, Light Red, and a little



A DEAD CALM—Brighton Fishing-boats going off.—Drawn by E. DUNCAN.

Lamp Black; this must be passed over the whole of the sea and the darker portion of the foreground. It is possible that the sea may be still too cool in hue, and may require a little more warm colouring; if so, a faint wash of Raw Sienna may be given where required, taking care to save out the lights where the rippling lines of waves appear. When this is quite dry, the dark shade over the distant sea may be done with Indigo, the bright colors of the sailors' jackets added; the figures, boats, and rigging made out with Sepia and Burnt Sienna, and the deepest touches added last with Sepia and a little Lamp Black.

If any part of the drawing now appears too harsh it may be toned down with a wash of pale grey, made with Cobalt and Light Red; if too strong, it may be reduced by a wash of pure water, dried with blotting paper.



A BARGE RACE ON THE DART.—Drawn by WHITAKER



SCHOONER.—Drawn by CALLOW.

MOONLIGHT.

VESSEL PASSING THE EDDYSTONE LIGHTHOUSE.



HIS little picture presents a bold contrast to all the preceding subjects, and forms a fitting *finale* to our course of Marine Water-color Lessons. The lighthouse shown is not the new one about which so much has been written lately, but the tower erected by the celebrated Smeaton more than a hundred years ago. This building had resisted the attacks of time and tempest better than the rock on which it stood, for the threatened destruction of the edifice was due to the wearing away of the rock, the building itself being as strong at the last, possibly stronger, than the day when it was completed.

The Eddystone Rocks are a dangerous reef rising up suddenly in deep water off the south coast of England, within sight of Plymouth. They lie very much in the way of vessels navigating that part of the English Channel, and had been the scene of many terrible shipwrecks. Two lighthouses preceded that by Smeaton, one of which was utterly swept away in a fearful storm in 1703, the other was burned in 1755. The third one, which is the

subject of our picture, was planned and constructed in stone by the genius of Smeaton, who is said to have taken the idea for its form from the trunk of an oak-tree. Whether this be the case or not, he undoubtedly hit upon the best shape and material for resisting the force of the waves. These are frequently so great as to break completely over the structure, falling down like a cascade on the opposite side, and so temporarily covering the whole tower and dimming its light. Another reef of rock, believed to be of a much stronger character, rises a few hundred feet off, and on this the new lighthouse has been built, on much the same plan as the great original, but more lofty.

In drawing this picture, which mostly consists of sky and sea, the ideal horizontal line will be found about a third of its height. The lighthouse and its broken platform of jagged rocks had better be sketched first. Then the vessel with its detail of masts, spars, and sails in dim weirdlike shadow, recalling the legend of Vanderdecken and his phantom ship. All the lines of light and shadow of the water had better be copied in the sketch, and all the detail of the distance too; the driving clouds, the moon, and moonlit edges—all will require careful and thoughtful copying, to make the way easy for the subsequent working with the brush.

The outline of this subject must be strong enough in the darker portions, to be seen through repeated washes of color, as the depth of tone observable in these places is much better when obtained by repeated washes, than by color applied at its full strength in the first instance. In proceeding to color, a tint of Yellow Ochre is first to be laid over the whole subject, except the white high lights of the moon, and where its cold light catches the foam or the ripples of the water, and where it lights up the dashing spray on the reef and shows out the base of the lighthouse.

The clouds must next be treated with three or four washes of grey, Cobalt and a little Light Red, with a very small bit of Yellow Ochre, and the spaces of sky seen through their openings with a wash of Cobalt. These tints are to be applied in succession, beginning with the lightest, and softening them one into the other, where necessary, with the water-brush.

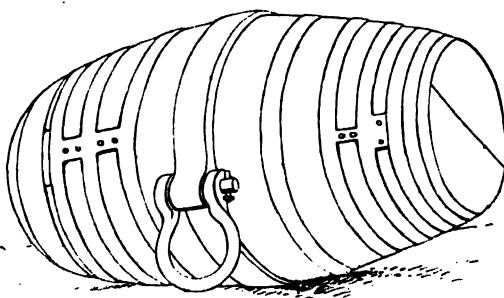


MOONLIGHT—EDDYSTONE LIGHTHOUSE.—Drawn by E. DUNCAN.

When these are quite satisfactory, washes of Yellow Ochre may be used on those portions of the sea which appear of a greenish hue; the whole surface of the water may then be washed over with a cool grey, composed of Cobalt and Light Red. The detail of the waves must then be put in with greys of varying intensity, composed chiefly of Cobalt, Light Red, a little Lamp Black, and Yellow Ochre—Indigo being added and stronger tints used where great depth is required.

The deepest clouds will require the same treatment, varying the tint as in the original. Should the clouds in general flat shadow not have attained, by this time, the general faint warm hue of the original, it can be supplied by a thin wash of Sepia; a little more of the same will be useful for the ship and for part of the lighthouse and rock, and for some of the pale brown shadows on the waves. The clouds above the lighthouse will require a few touches of a deeper purple, great care being taken to preserve the "silver lining" at their edges. In painting the water, care must be taken to preserve, with the touches, the general direction of each wave. The highest lights should be left if possible; if they have been lost they can be assisted by some infinitesimal touches of Chinese White tinged with a very little Naples Yellow.

The rigging is to be made out with Sepia, but not so strong as to destroy the dim effect of the moonlight. Sepia and Burnt Sienna will finish the lighthouse and rocks, a little Lamp Black being added for the latter. The colors of the light itself must be kept pure, and the dark touches added very sharply.



BUOY.—Drawn by CALLOW.

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